

MOVIE POSTER COLLECTORS NEWSLETTER  
VOLUME 1 NUMBER 1 JUNE 1984

Note: In mid-April, 1984, the Star Wars Fan Club offered the Indy advance (border version only) at the regular club price of \$9.50.

These and many other cards make it frustrating for a collector to complete his set of lobby cards, but this also makes it fun for the collector to look for his complete set of cards. Happy hunting!

Note: Amsel did a 21" by 28" poster for the 1984 video tape release of **A Star is Born**.



**The Life and Times of Judge Roy Bean** one-sheet © 1973 First Artists

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## ADVANCE ONE-SHEETS

Movie theaters advertise their upcoming films by displaying 27" by 41" posters called advance one-sheets. Advance one-sheets are usually released about six months before the film is released. They are displayed in hopes of bringing the audience back to the theater to see the film on its release.

The approach toward the designs used on an advance one-sheet is very different from that used for a regular one-sheet. The advance posters use a much more simplified approach than do the regular posters. The advance posters generally utilize a single dominant element from the movies they advertise - a logo, character, object, or setting - whereas the regular posters are more free to picture different characters, specific scenes from the movie, and other dominant elements. For example, the **Apocalypse Now** advance one-sheet depicts what is obviously a war-time landscape with military helicopters flying overhead. The regular one-sheet uses a very similar scene, but with the addition of two main characters and a scene from the movie. Another good set of examples are the advance and regular one-sheets from **Rollerball**. The advance poster is one-color, the dominant elements being the title and a drawing of the game being played. The regular one-sheet features the

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But there will be

# ROLLERBALL



JAMES CAAN  
A NORMAN JEWISON Film "ROLLERBALL"  
starring JOHN HOUSEMAN MAUD ADAMS JOHN DECK  
MOSES GUNN PAMELA HENSLEY BARBARA TRENTHAM  
and RALPH RICHARDSON Screenplay by WILLIAM HARRISON  
Music Conducted by ANDRE PREVIN Associate Producer PATRICK PALMER  
Produced by NORMAN JEWISON TECHNICOLOR United Artists



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**Rollerball** one-sheet advance (left) and regular (right). © 1975 United Artists

main character (James Caan), a spike-studded glove used in the game, and a group of other people from a scene in the movie. These two sets of examples, and others, demonstrate the difference in approach to the design elements of advance and regular one-sheets. The difference is manifested in the different purpose of each. The advance posters serve to arouse your curiosity. The regular posters give you more information about the movie.

Here is a listing of a few films with collectable advance one-sheets:

**Star Wars** - 2 different styles  
**The Empire Strikes Back**  
**Revenge of the Jedi**  
**Return of the Jedi**  
**Rollerball**  
**Wizards**  
**Indiana Jones and the Temple of Doom**  
**Clash of the Titans**  
**Apocalypse Now**  
**Logan's Run**  
**The Sting**  
**E. T.**

## MOVIE POSTERS & MEMORABILIA

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## STAR WARS STYLE "A"

Most people know that there are nineteen different posters for the three STAR WARS SAGA films, but few realize that there are at least four different printings of the **Star Wars** style "A" one-sheet. This article will explain the differences in the four printings.

The first printing (fig. 1) has the printing "ONE-SHEET-STYLE 'A' 77/21-0" in the lower right hand corner of the poster. The key here is the identifying code number 77/21-0. The "dash zero" is the special number that was used on all the first printed and distributed publicity material. The lobbies, 8" by 10" color stills, and the one-sheet all had this code.

The second printing (fig. 2) has the same printing as the first except for the absence of the "dash zero" at the end of the style description. The note to be made here in the second printing is that the "dash zero" could have been printed at the end of the 77/21 and not extended beyond the natural border of the artwork of the poster. A framing mark is evident in this printing and shows where the "dash zero" could have been placed.

The third printing (fig. 3) is similar to the second printing with the exception that the 77/21 National Screen number has been set flush with the framing mark. Also the title of the film "STAR WARS" appears below the 77/21 number and is set flush with the framing mark.

The fourth printing (fig. 4) is the same as the third printing except that the description of style has been omitted from the printing style information.

These differences are interesting, but as of yet, have not caused a difference in pricing of the **Star Wars** style "A" one-sheet. Because of the high amount of printings of this poster and the general dislike for the art, it is relatively easy to obtain. The style "D" one-sheet, however, is preferred as far as artwork, and had only one printing with one variation and explains the higher price asked for it as compared to the style "A."

ONE SHEET—STYLE "A"

77/21-0

(Figure 1)

ONE SHEET—STYLE "A"

77/21

(Figure 2)

ONE SHEET—STYLE "A"

77/21

STAR WARS

(Figure 3)

77/21

STAR WARS

(Figure 4)

## COLLECTABLE POSTERS

The most consistent criterion for collecting movie posters is the artwork which appears on them. Collecting by artists represents a good portion of the sales of older titles on movie posters.

The initial sales of a movie poster are based on the popularity of the film. When **The Sword and the Sorcerer** premiered, the poster experienced high sales for several weeks. With the passage of time, however, sales have dropped to near nil. A poster for a movie such as **The Life and Times of Judge Roy Bean**, with an illustration by a well-known artist (Richard Amsel in this case) sell consistently because of the art. Even posters for films that didn't do well at the box office sell well if the artwork is good. For example, posters from the movie **Luana** are in demand not because of the film, but because of the Frank Frazetta artwork.

In the long run, artwork will very often determine a poster's demand. Classic film posters will still garner a fair share of poster sales, but collecting a particular artist's posters will be a good way to sell steadily.

Some well-known artists are:

Neal Adams - 5 posters  
Richard Amsel - 25 posters  
George Barr - 1 poster

Ken Barr - 2 posters  
Boris - 6 posters  
Richard Corben - 2 posters  
Jack Davis - 25 posters  
Bill Elder - 3 posters  
Frank Frazetta - 22 posters  
Greg and Tim Hildebrandt - 3 posters  
Jeff Jones - 1 poster  
Lettrick - 5 posters  
Robert McCall - 2 posters  
Rick Meyerowitz - 4 posters  
Robert Peak - 32 posters\*\*  
Petty - 1 poster  
Jack Richard - 7 posters  
Norman Rockwell - 5 posters  
William Stout - 9 posters  
Mort Walker - 3 posters  
Alberto Vargas - 7 posters

\*\*Included are all variations on single titles. If, as we publish our checklists, you find any titles or variations missing, please send us this information.

\*\*Note: An article in "Communication Arts Magazine" Sept./Oct. 1979 states that Peak had 60 posters gone to print at that time.



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## COLLECTING SPIELBERG

Most movie poster collectors like to narrow their interests to one or two particular areas. This article will point out the posters to collect by film director Steven Spielberg.

Spielberg's first theatrically released film was the 1971 film **Duel**. **Duel**'s first release was in Europe, but this article will confine itself to only the films released in the United States. **Duel** did receive a limited release in the mid-western states during the summer of 1983. This poster is harder to find since the re-release was to such a small part of the country. A collector may have to search awhile before he finds this one-sheet.

The second film by Spielberg is **Sugarland Express** (1974). This film did receive a wider release than **Duel** and this one-sheet is easier to come by. The design is rather plain with a photograph of Goldie Hawn and a stuffed toy bear on it.

Spielberg's next film was the landmark **Jaws** (1975). This one-sheet is becoming harder to find and is sought not only because it was directed by Spielberg, but because the film did so amazingly well at the box office.

**Close Encounters of the Third Kind** was Spielberg's next effort for the year 1977. This film did very well, but apparently, because of the dull design of the poster, this one-sheet is still fairly easy to come by. Also of note is that for the release of **Close Encounters: The Special Edition** (1979), a new one-

sheet was designed. Both posters are collectable.

**1941!** (1979) was the fifth film by Spielberg. This film had six different one-sheets plus an advance one-sheet. All of these posters are collectable as **1941!** didn't do well at the box office and the availability of these posters is smaller than a usual Spielberg film.

In 1981, Spielberg's and Lucas' joint effort **Raiders of the Lost Ark** was released. This film was a fantastic success for Spielberg and Lucas and of special note to this poster: the artwork is by movie poster artist Richard Amsel.

1982 saw the reissue of **Raiders** and with it a brand new one-sheet, again by Amsel.

**E. T.** came out in 1982 and is by far Spielberg's greatest success. This poster is highly collectable and is quickly becoming hard to find. The artwork is on the dull side, featuring only E. T.'s hand and Elliot's hand, but is done very well. Note: Spielberg put out a special one-sheet just for the cast and crew of **E. T.** which featured Elliot's bicycle across the moon. This will be a very hard poster to acquire and only a handful have come up for sale.

1984 sees the release of the **Raiders of the Lost Ark** sequel, **Indiana Jones and the Temple of Doom**. Already, the advance one-sheet for this film is practically impossible to find, and the value seems to go up weekly. The regular style has just been released and should show up in poster shops soon. Be on the lookout for Spielberg's latest film, and HAPPY COLLECTING!

## FRAZETTA CHECKLIST

Frank Frazetta has been doing motion picture poster art since 1965, starting with **What's New Pussycat** up to the 1983 release of his collaboration film with Ralph Bakshi, **Fire and Ice**. Below is a complete listing of the posters which Frazetta has done artwork for. Of special note is the fact that the style 'B' artwork for **Fitzwilly** was used on at least the window card for the film, not just the record soundtrack cover as has been reported in the past. Also of note is that there has been reported to be three different versions of the **Mad Monster Party** one sheet by Frazetta instead of one as reported earlier.

- ☐ **What's New Pussycat** (1965) style "A" & "B"
- ☐ **The Secret of My Success** (1965)
- ☐ **After the Fox** (1966) style "A" & "B"
- ☐ **Hotel Paradiso** (1966)
- ☐ **The Fearless Vampire Killers** (1967) style "B"
- ☐ **Fitzwilly** (1968) style "A" & "B"
- ☐ **The Night They Raided Minsky's** (1969)
- ☐ **Yours, Mine and Ours** (1968)
- ☐ **Mad Monster Party** (1968) style "A," "B" & "C"
- ☐ **The Busy Body** (1967)
- ☐ **Mrs. Pollifax Spy** (1971)
- ☐ **The Fastest Guitar Alive** (1967)
- ☐ **Luana** (1973) style "A" & "B"
- ☐ **Mixed Company** (1974) style "B"
- ☐ **The Guantlet** (1977)
- ☐ **Conan** (1980) small size 20th Century Fox poster
- ☐ **Fire and Ice** (1983)

## COLLECTING PRESSKITS

For the uninformed, presskits are the promotional devices sent to newspapers, radio, and TV stations to promote motion pictures. The best of the kits are those sent to the newspapers. These contain high quality black and white or, in rare cases, color stills from the film. For example, the presskit for **Raiders of the Lost Ark** had 16 black and white stills. Included in these stills are candid photographs of Steven Spielberg, Harrison Ford, and Karen Allen. The remaining stills feature action shots from the film. Usually included with these photos are short descriptions of the subject matter in the picture.

Paramount's presskits are among the best. The outer folder of a Paramount presskit is usually printed in full color with the films logo. Paramount is very good about printing colorful presskit folders. Universal, on the other hand, usually has a plain white folder with the films title in bold black letters.

Besides the folder and photos, the presskit includes production notes on the film. These notes include a synopsis of the film, miniature biographies on the main stars and important production people, like the producer and director. Presskits are fine examples of the art of advertising and should not be passed up by the collector. Values for the newer films presskits are usually figured at a dollar per black and white still and two to three dollars for the kit folder and notes. Prices for older presskits depend on the popularity of the film, age, and the number of stills included in the kit. Remember, Paramount presskits are usually the best!

## EDITORIAL:

**L'Affiche** (that's French for Poster) is a newsletter for the movie poster collector. This newsletter will try to encompass all aspects of movie poster collecting with articles about current posters and posters of the past, and how one can collect, store and buy movie posters. This newsletter will attempt to guide the collector in his particular interest in collecting movie posters. Please send correspondence to the address listed below for suggestions on what you would like to read about, and comments on the content of **L'Affiche**.

Thank you,

Jeff Kilian, editor 2352 S. Osage Wichita, Kansas 67213

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INFORMATION

**L'Affiche**

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